

THE WOODPECKER.

There's someone tapping on the maple tree,
Tap, tippy, tap, tap, tap;
But there's no one about that I can see,
Save a lark that is singing a song of glee
On a sunlit bough, and it isn't he
That is tapping away so steadily,
Tap, tippy, tap, tap, tap.

There's someone coming down the maple tree,
Tap, tippy, tap, tap, tap;
And he's hopping about so busily
In a cap quite as red as a barberry,
And a coat deeply blue as a starlit sea,
And he's singing a laughing melody,
Tap, tippy, tap, tap, tap.

There's someone going to the maple tree,
Tap, tippy, tap, tap;
He's as gay as a prince or a lord, but he
Hasn't time to go 'round showing off, you see,
For he stays in the woods working lovingly
At a snug little home for his family,
Tap, tippy, tap, tap, tap.

—*Frederick Manley*

The Woodpecker.

ETHELBERT NEVIN.

f *p*

mf

mf

f *rall.* *f*

Ped. *

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First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#). The music consists of chords and eighth-note patterns.

Second system of musical notation, continuing the piece. It includes a *mf* (mezzo-forte) dynamic marking and a *cresc.* (crescendo) hairpin. The treble staff features a melodic line with eighth notes, while the bass staff provides harmonic support with chords.

Third system of musical notation, featuring a *rall.* (rallentando) marking. The music transitions to a more static, chordal texture. A double bar line is present at the end of the system.

Fourth system of musical notation, starting with a *f a tempo.* (forte, at tempo) marking. The music returns to a more active, eighth-note driven texture. The system concludes with a double bar line.